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THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

THE ASSOCIATION MEETING.

The twenty-fourth annual meeting of the MODERN LANGUAGE ASSOCIATION OF AMERICA was held at Yale University, New Haven, Conn., December 27, 28, 29, in accordance with the following invitation:

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT,

December 12, 1905.

PROFESSOR C. H. GRANDGENT,

Secretary of the Modern Language Association of America.

My dear Sir:—

In behalf of Yale University, I have the honor to invite the Modern Language Association of America to hold its annual meeting in December, 1906, in New Haven. Such a meeting would be held under the auspices of the University, and we should do all in our power both for the enjoyment of the members of the Association and for the furtherance of the larger objects which it has in view.

Faithfully yours,

ARTHUR T. HADLEY.

All the sessions were held in Lampson Hall. Professor Henry Alfred Todd, President of the Association, presided at all but the last, when Professor Frederick Morris Warren, First Vice-President, took the chair.

Reduced rates were secured from the railways.

FIRST SESSION, THURSDAY, DECEMBER 27.

The Association met at 3 p. m. The session was opened

by an address of welcome from President Arthur T. Hadley.

The Secretary of the Association, Professor C. H. Grandgent, submitted as his report the published *Proceedings* of the last annual meeting and the complete volume of the *Publications* of the Association for 1906.

The report was approved.

The Treasurer of the Association, Mr. W. G. Howard, submitted the following report:

RECEIPTS.

Balance on hand, December 27, 1905,	. . . . .	\$ 2,416 49
From Members for 1901,	. . . . .	\$ 1 91
" " " 1902,	. . . . .	3 00
" " " 1903,	. . . . .	6 00
" " " 1904,	. . . . .	36 00
" " " 1905,	. . . . .	159 20
" " " 1906,	. . . . .	2,067 56
" " " 1907,	. . . . .	137 70
		————— \$2,411 37
From Libraries for Vols. VIII-XIX,	. . . . .	105 30
" " " XX,	. . . . .	14 10
" " " XXI,	. . . . .	135 60
" " " XXII,	. . . . .	56 70
		————— \$ 311 70
For Publications, Vols. VIII-XIX,	. . . . .	\$ 26 24
" " " XX,	. . . . .	18 90
" " " XXI,	. . . . .	33 40
		————— \$ 78 54
For Reprints, Vol. XX, No. 4,	. . . . .	\$ 14 00
" " " XXI, " 1,	. . . . .	13 00
" " " XXI, " 2,	. . . . .	2 00
" " " XXI, " 3,	. . . . .	9 10
		————— \$ 38 10
From Advertisers in Vol. XX,	. . . . .	\$ 150 00
" " " XXI,	. . . . .	90 00
		————— \$ 240 00
For Report, Committee of Twelve,	. . . . .	\$ 3 50
Interest Cambridge Trust Co.,	. . . . .	\$ 24 75
" " Savings Bank,	. . . . .	8 75
" Eutaw " " .	. . . . .	40 50
		————— 74 00
		————— 3,157 21
		————— \$5,573 70

EXPENDITURES.

To Secretary for Salary,	. . . .	\$ 200 00
" " " Printing,	. . . .	29 45
" " " Postage,	. . . .	38 00
" " " Expressage,	. . . .	5 15
" " " Typewriting,	. . . .	45
		———— \$ 273 05
To Treasurer for Salary,	. . . .	\$ 100 00
" " " Printing,	. . . .	66 30
" " " Clerical Assistance,	. . . .	14 50
" " " Expressage,	. . . .	1 50
" " " Postage	. . . .	4 54
		———— \$ 186 84
To Secretary, Central Division, for Printing and Postage,	. . . .	\$ 61 37
For Printing <i>Publications</i> ,		
Vol. XXI, No. 1,	\$ 607 52	
" XXI, " 2,	572 93	
" XXI, " 3,	526 34	
" XXI, " 4,	696 59	
		———— \$2,403 38
For Printing Letter of March 5th, . . .	\$ 13 09	
" " Report, Committee on Pho- netic Alphabet,	77 70	
" " Program 24th Annual Meet- ing,	73 05	
		———— \$ 163 84
Guarantee to R. R. 23d Annual Meeting,	. . . .	50
Exchange, . . . . .	. . . .	4 90
		———— \$3,093 88
Balance on hand } Cambridge Trust Co., . . .	\$ 579 62	
Dec. 26, 1906, } " Savings Bank, . . .	508 75	
Eutaw " " " ". . .	1,391 45	
		———— 2,479 82
		———— \$5,573 70

On the nomination of the Executive Council, presented by the Secretary, Professor Eugen Kühnemann was elected, by a unanimous vote, an honorary member of the Association.

The President of the Association, Professor Henry Alfred Todd, appointed the following committees:

(1) To audit the Treasurer's report: Professors A. H. Palmer and B. F. Bowen.

(2) To nominate officers: Professors Calvin Thomas, J. B. Henneman, and C. von Klenze.

The reading of papers was then begun.

1. "Laurence Sterne's Experiments in Farming at Sutton-on-the-Forest." By Professor Wilbur Lucius Cross, of Yale University.

[The paper was based upon local anecdotes, Sterne's letters, and an inspection of the Sutton parish-registry, memorials of deeds, and the awards under an enclosure act.—*Twenty minutes.*]

2. "The use of the Terms Idealism and Realism." By Professor Albert Schinz, of Bryn Mawr College.

[As employed in modern criticism these terms have various and confusing meanings. They may refer to the method of treating a subject, in which case they are almost synonymous with "subjectivism" and "objectivism." They may refer to an author's ethical inspiration, and from this point of view the same work may be characterized as idealistic or realistic according to the moral standard of the critic. Only by distinguishing the different uses of these terms, and by keeping in mind their relative value in each case, can several problems confronting the literary critic, such as the theory of art for art's sake, be clearly understood.—*Twenty minutes.*]

3. "Herder's *Ideen*, Goethe's *Italienische Reise*, and Taine's *Voyage en Italie*." By Professor Camillo von Klenze, of Brown University.

[Herder's *Ideen zur Geschichte der Philosophie der Menschheit* (1784-91) was the first attempt on a large scale to correlate history and physical geography. Goethe, during the years immediately preceding his trip to Italy (1786-8) had renewed his intimacy with Herder. This intercourse encouraged Goethe's scientific habits of thought—conspicuous among which was his correlation of man with his physical environment. This habit of conceiving man as determined in large measure, at least, by his physical surroundings gives to Goethe's letters and diaries written in Italy (and con-

sequently to the *Italienische Reise*) a unique position in the evolution of Italian Travel in the 18th and early 19th centuries. What we miss, however, is any consistent application of such a "deterministic" method to the various types of art found in Italy. The dogma of Winckelmann and that of Mengs control the *Tagebücher* and the *Italienische Reise*.—Not until all historical phenomena had been studied in the spirit of modern science could a method of criticism spread which abolishes such absolute standards and tries to comprehend artistic phenomena as resultants of physical and especially historical forces. The first work in which the "deterministic" method appears as applied to every phase of Italian art is Taine's *Voyage en Italie* (1866). Hence Taine's *Voyage* is the complement of Goethe's *Italienische Reise*.—*Twenty minutes.*]

4. "Supplementary use of Dares Phrygius in later medieval versions of the Story of Troy." By Dr. Nathaniel Edward Griffin, of Princeton University. [See *Publications*, xxii, 1.]

[The anonymous author of a 15th century English prose redaction of Guido de Colonne, entitled the *Sege of Troye*, has, in addition to Guido, made, in at least four instances, supplementary use of Guido's ultimate source, Dares Phrygius. In like manner, Guido in his translation of Benoit, has, in at least two passages, reverted to Benoit's source, Dares. This supplementary use of Dares by Guido and his English redactor obliges the conclusion that medieval redactors of the story of Troy more frequently supplemented a proximate by an ultimate source than has hitherto been supposed.—*A ten-minute summary.*]

5. "The Character of Chaucer's Criseyde." By Professor Albert S. Cook, of Yale University. [See *Publications*, xxii, 3.]

[The reader presented reasons for changing in some measure the current views regarding Criseyde.—*Twenty minutes.*]

At 8.30 p. m. the Association met in the Art School to hear an address by Professor Henry Alfred Todd, President of the Association, on "The Function of the Doctor's Degree in the Study of Modern Languages in America."

After the address, the members and guests of the Association were received by President and Mrs. Hadley in the Art School.

Later in the evening the gentlemen of the Association were informally entertained at the Graduates' Club.

SECOND SESSION, FRIDAY, DECEMBER 28.

The session began at 9.45 a. m.

6. "The Ballad of *The Bitter Withy*." By Mr. Gordon Hall Gerould, of Princeton University. [To appear in *Publications*, xxiii, 1.]

[This ballad, first printed by F. Sidgwick in *Notes and Queries* for July, 1905, has been found to embody materials of which the first suggestion appears in the Laurentian ms. of the Pseudo-Matthew. The development of the suggestion there presented was traced through other apocryphal gospels and various Romance and English versions of the *Childhood of Jesus*.—*Fifteen minutes.*]

7. "Means and End in making a Concordance." By Professor Kenneth McKenzie, of Yale University. [See *Twenty-fifth Annual Report of the Dante Society (Cambridge, Mass.)*, 1906.]

[Criticisms which have been made of a recently published Concordance show that there is no agreement among scholars as to the proper method of arranging such a work. The reader discuss the function of a Concordance as distinguished from an index or a dictionary; various questions suggested by the criticisms above mentioned, and certain problems which had arisen during the preparation of a Concordance to the *Rime of Petrarch*.—*Fifteen minutes.*]

This paper was discuss by Professors J. D. Bruner and C. H. Grandgent.

Professor A. S. Cook announced and described a project for the formation of a Concordance Society, whose

object should be the publication of concordances to great English authors. After some debate by Professor A. Cohn and Dr. P. W. Long, on motion of Professor J. D. Bruner, it was

Voted, That the Modern Language Association approves of the establishment of a Concordance Society.

On motion of Professor C. W. Hodell, it was then

Voted, That a time be designated by the Secretary for a conference on the formation of a Concordance Society.

[The hour of 2.30 p. m. on the same day was appointed, and the Society was successfully started. Further information can be obtained from Professor A. S. Cook, of Yale University.]

The reading of papers was resumed.

8. "Why Five Acts?" By Professor Brander Matthews, of Columbia University.

[There is no logical reason for five acts. Three acts conform to the Aristotelian division. Five acts were required in English because of the practice of Seneca and the precept of Horace, derived from observation of the later methods of Euripides. Accepted by the classicists first in Italy, then in France, and finally in England, the five act form did not capture the professional playwrights until Ben Jonson adopted it. Shakespere rejected it.—*Thirty minutes.*.]

This paper was discuss by Dr. C. A. Eggert, Dr. K. D. Jessen, and Professors H. E. Greene, Brander Matthews, J. D. Bruner, and D. R. Keys.

9. "The English Comedians in Germany before the Thirty Years' War: the Financial Side." By Professor Charles Harris, of Western Reserve University. [See *Publications*, xxii, 3.]

[The information already published about the English Comedians in Germany gives us some notion of the size of the companies, their charges for admission, and the number of representations annually. Fynes Moryson, who saw some of these comedians at Frankfort, adds incidentally to our knowledge of them by his careful statistics relating to the cost of living and travel at that time. It is therefore possible, by combining both sources of information, to arrive at some definite conclusions concerning the financial returns of these theatrical ventures.—*Thirty minutes.*.]

In accordance with an announcement on the program, a discussion of Simplified Spelling followed. It was opened by Dr. Charles P. G. Scott, who read a paper on the origin, principles, and purpose of the Simplified Spelling Board. The debate was continued by Professor Calvin Thomas, who offered these resolutions:

I. That the Modern Language Association hereby approves the plan of campaign adopted by the Simplified Spelling Board in its effort to promote the gradual simplification and rationalization of English orthography, namely, to recommend to the public, from time to time and in the case of selected words and groups of words:

(1). The dropping of useless silent letters, as the *ue* in *catalogue*, the *ugh* in *thought*.

(2). The bringing of meaningless anomalies into line with the prevailing analogies of the language, as *metre* into line with *diameter*, *thermometer*, etc., and *centre* and *theatre* into line with the great multitude of words like *letter*, *river*, *father*.

(3). The reduction of unphonetic combinations of letters to simpler terms, as the *ed* in *dropped* to *t*, the *ae* in *mediaeval* to *e*, the *ph* in *phantom* to *f*.

II. That the members of the Association be requested, while reserving the right to reject any proposed simplification that they do not approve, to manifest their interest in the cause by using and encouraging the use, so far as they can, of such simplified forms as they do approve.

III. That the forms recommended by the Simplified Spelling Board in its published List of three hundred words be used hereafter in the publications of the Association, except that the author of a monograph shall always have the right to direct that his work be printed in the spelling which he prefers.

On motion of Professor W. K. Gillett, it was decided

to consider the resolutions separately. A long and earnest debate ensued, in which Professors A. Cohn, A. Schinz, Brander Matthews, and Dr. P. W. Long participated. Professor H. E. Greene, on behalf of the Committee on Spelling, read another set of resolutions, of similar general tenor to those offered by Professor Thomas; he declined, however, to move them as a substitute, preferring to leave the field free for those first presented.

For the first resolution a show of hands was called for. It was past by a vote of 72 to 44.

The second resolution was carried by a *viva voce* vote.

To the third Professor J. W. Cunliffe proposed an amendment. After some discussion, in the course of which Professor Cunliffe consented to a change of phraseology, the amendment, thus altered, was accepted by Professor Thomas and incorporated into his resolution. The resolution in its amended form was read to the Association as follows:

That the simplified forms recommended by the Simplified Spelling Board in its published list of three hundred words be adopted in the publications of the Association. The author of a monograph shall, however, always be consulted beforehand and shall have the right to direct that his work be printed with the spelling that he prefers.

A show of hands being demanded, the resolution was carried by a vote of 56 to 31.

[The American Dialect Society held its annual meeting at 2 p. m. in Lampson Hall.]

THIRD SESSION, FRIDAY, DECEMBER 28.

The session began at 3.20 p. m.

At the previous annual meeting, on motion of Professor L. A. Loiseaux, it had been

Voted, That consideration be given, at the next meeting, to the subject of a uniform terminology in grammars.

In accordance with this vote, the first part of the third session was set apart for this purpose. The discussion was opened by Professor Loiseaux, who was followed by Mr. A. Remy, Mr. J. M. Kagan, and Professor A. Cohn. After a brief debate, it was moved by Professor Loiseaux

That a committee consisting of fifteen representatives, three each for English, French, German, Italian, and Spanish, be appointed by the Executive Council of the Association.

That such committee devise a uniform system of grammatical terminology—or as nearly uniform a system for each language or group of languages as can be contrived—and report to the Association at its next meeting or as soon as practicable thereafter.

The Secretary moved that this Committee be further instructed to recommend such changes as may be needed in the lists of text-books suggested by the Association in its report. The amendment was accepted by Professor Loiseaux, and the motion, thus amended, was carried.

[The Executive Council subsequently appointed the following committee:

For English:

Professor J. M. Manly, University of Chicago.

Professor J. W. Cunliffe, McGill College, Montreal.

Dr. L. Whitaker, Northeast Manual Training High School, Philadelphia.

For French:

Professor L. A. Loiseaux, Columbia University, *Chairman of the Committee*.

Mr. W. B. Snow, English High School, Boston.

Mr. W. D. Head, Phillips Academy, Exeter, N. H.

For German:

Professor H. Collitz, Bryn Mawr College.

Dr. E. Spanhoofd, St. Paul's School, Concord, N. H.

Miss Helene H. Boll, Hillhouse School, New Haven, Conn.

For Italian:

Professor B. L. Bowen, State University of Ohio.

Professor Mary V. Young, Mt. Holyoke College, S. Hadley, Mass.

Mr. E. H. Wilkins, Harvard University.

For Spanish:

Professor E. C. Hills, Colorado College, Colorado Springs, Col.

Dr. W. H. Chenery, Washington University, St. Louis, Mo.

Mr. F. W. Morrison, U. S. Naval Academy, Annapolis, Md.]

On motion of the Secretary, it was voted that the necessary expenses of this Committee be borne by the Association.

The reading of papers was resumed.

10. "A Survey of the Literature on Wordsworth." By Professor Lane Cooper, of Cornell University. [To appear in *Publications*, xxiii, 1.]

[The paper offered a rapid survey of existent apparatus for the interpretation and criticism of Wordsworth; with an attempt to show in what direction this apparatus should first be supplemented. It set forth the immediate need of a concordance to Wordsworth, and, next, the need of special studies on his principles of criticism, on his relation to prior English poets, and on his debt to the Greek and Latin classics.—*Twenty minutes.*]

11. "*You all* as used in the South." By Professor C. Alphonso Smith, of the University of North Carolina. [Printed in *The Uncle Remus's Magazine*, Atlanta, Ga., July, 1907.]

[The discussions of this idiom have proceeded on the supposition that it is incorrect to follow *you* or *we* with *all*. The provincialism of the idiom, however, lies not in the position of *all* but in the accent and meaning given the phrase. When used as a distinctive Southern idiom, the stronger accent is on *you* and the words mean not *all of you* but *you folks*, *you people*, as distinguished from the speaker. The expression is not used as a singular. Citations were adduced to show that the germs of the idiom may be found in English usage.—*Twenty minutes.*]

This paper was discuss by Professors R. H. Fife, B. J. Vos, H. E. Greene, C. A. Smith, and W. A. Nitze.

12. "A Name for Spenser's Rosalind." By Dr. Percy W. Long, of Bryn Mawr College.

[“Rosalinde,” the “feigned” name of Spenser’s unidentified early love, is an anagram of Eliza Nord,—probably Elizabeth, daughter of Thomas North, the translator of Doni and Plutarch. The “Northpartes,” then, were the so-called highlands of south-eastern Cambridgeshire, where the Norths resided in familiarity with Leicester, Smith, and other friends of Harvey. In June, 1579, the month which Spenser devotes to Rosalind’s faithlessness, Elizabeth married.—*Fifteen minutes.*.]

This paper was discuss by Professor J. W. Cunliffe and Dr. P. W. Long.

In the evening the gentlemen of the Association were entertained by the Local Committee at the Graduates’ Club.

The ladies were received, at the residence of Professor A. S. Cook, by the wives of the University instructors in Modern Languages.

FOURTH SESSION, SATURDAY, DECEMBER 29.

The session began at 10 a. m.

The Auditing Committee reported that the Treasurer’s report was found correct. The Treasurer’s report was accepted.

The Nominating Committee reported the following nominations:

President.

Fred Newton Scott, of the University of Michigan.

Vice-Presidents.

Frederick Morris Warren, of Yale University.

Charles Harris, of Western Reserve University.

James Douglas Bruce, of the University of Tennessee.

The candidates nominated were elected officers of the Association.

[The Executive Council subsequently chose Professor Raymond Weeks, of the University of Missouri, to fill the place in the Council left vacant by the election of Professor Harris to the Vice-Presidency. The Council also selected Columbus, Ohio, as the place for the next meeting.]

Professor L. F. Mott offered the following resolution:

Resolved, That the thanks of the Association be tendered to President and Mrs. Hadley and the governing boards of Yale University, to the Governors of the Graduates' Club, to the Local Committee, and to the wives of the instructors in Modern Languages for their liberal and carefully planned entertainment, which has rendered this meeting so eminently successful and enjoyable.

The resolution was carried by a rising vote of the Association.

The reading of papers was resumed.

13. "The 'Exciting Force' in the Drama." By Professor James D. Bruner, of the University of North Carolina.

[Present theories of the nature, function, and position of the "exciting force" or "moment" in the drama contain contradictory elements. Two entirely different things are made to apply to one definition. The "exciting cause" and the "exciting force" should be rigidly separated. The "box on the ears" and Rodriguez's resolution to avenge his father's insult cannot both be the "exciting force," which should be restricted to the actual beginning of the dramatic action. This "exciting" or "initial moment," usually a resolution of the protagonist or principal antagonist, occurs at

or near the end of Act I of a regularly constructed drama, as Macbeth's "I am settled," etc. Each action, whether primary or secondary, has its own "exciting force," the "exciting force" of a subordinate action sometimes usurping the place of that of the main action, as in *Hernani*.—*Twenty minutes.*]

14. "A View of *Historia Regum Britanniae*." By Mr. William Wells Newell, of Cambridge, Mass.

[Geoffrey of Monmouth's work, prepared in the early months of Stephen's reign and under the imminence of civil war, by a writer residing in England and to all intents and purposes Anglo-Norman, had reference to the political circumstances of the year 1136. The author designed to show that the prosperity of a state is ensured by peace and order, while civic dissension opens a short road to ruin; the History, which is essentially a series of *exempla*, tho avowedly describing an alleged ancient British Utopia, in reality refers to contemporary conditions in England.—*A ten-minute summary.*]

15. "Certain Songs and Ballads Heard and Collected in Eastern North Carolina." By Professor John Bell Hennemann, of the University of the South. [To appear in *Publications*, xxiii, 1.]

[The students of the University of the South coming from a number of States all over the South, the Professors have frequently the opportunity of collecting and comparing material derived from very different sources. A student of the English classes, interested in ballads and folk-speech, while doing mission work in vacation in Eastern North Carolina, happened there upon a number of Songs and Ballads, which he reported upon his return to the Professor of English. These were sung and repeated by an elderly woman, who while illiterate, was taught them by her mother, who, in turn, had received them by oral tradition from her home in England. They were set down from repetition, as nearly as possible in the words used, on Feb. 5, 1906, by Mr. H. W. Ticknor, a student of the University of the South. They comprise: (1) The Turkish Factor, (2) The Prince of Morocco, (3) Lord Beham, (4) Lord Lovinder, (5) Lord Thomas, (6) The Seventh King's Daughter, (7) Beautiful Susan, (8) Johnnie Dye, (9) Johnny German; and (10) Paul Jones, a Revolutionary Ballad.—*Twenty minutes.*]

This paper was discuss by Mr. G. H. Gerould.

16. "Italian Prototypes of the Masque and Dumb Show." By Professor John William Cunliffe, of McGill University. [See *Publications*, xxii, 1.]

[Contemporary evidence of Italian origin.—Italians at the English Court.—Early allegorical representations in Italy.—A so-called *Farsa* of Sannazzaro's (1492) has all the characteristics of the later English Masques.—Development of the *Intermedii*.—Some notable examples.—Their effect upon foreign visitors.—Relation to the English Dumb Show.—Summary of conclusions.—*A ten minute abstract.*]

17. "*Ambulare—Andare—Aller.*" By Dr. Charles A. Eggert, of New Haven, Conn.

[During the rule of the Longobards in Italy *ambulare* was used in the sense of *dare*, to denote violence. This similarity of use is founded on various meanings of *dare*. The people must have used *dare* more or less for *ambulare*. Hence its substitution in *andare* for whatsoever development of (*am*)*bulare*. In French the change to *aller* was regular.—*Ten minutes.*]

18. "The Renaissance Treatises on Honor, and their Influence on European Letters." By Professor Joel Elias Spingarn, of Columbia University.

[During the second half of the sixteenth century there appeared in Italy a series of formal treatises on Honor, and analogous works followed in Spain, France, and England. The purpose of this paper is to call the attention of scholars to the importance of these treatises and to their influence on letters and social ideals in Spain and England during the following generation.—*Twenty minutes.*]

FIFTH SESSION, SATURDAY, DECEMBER 29.

The fifth and last session began at 2.05 p. m.

19. "Dryden's Conversion to the Roman Catholic Faith." By Dr. Robert K. Root, of Princeton University. [See *Publications*, xxii, 2.]

[An attempt to prove that Dryden's conversion was due not, as Macaulay and others have maintained, to an unworthy desire to

ingratiate himself at court, nor yet, as Johnson and Scott believed, to any deep religious conviction, but rather to a sincere political conviction that an infallible church offered the only permanent safeguard against dissension and civil war.—*Twenty minutes.*]

This paper was discust by Professor H. E. Greene.

20. “The Relations of Poetry to Philosophy and to Religion.” By Dr. Percy A. Hutchison, of Harvard University. [See *Publications*, xxii, 4.]

[Poetry is unique amongst the arts, for poetry, because its medium is language, can develop ideas to a greater degree of complexity than can any other art. This has led in the minds of some to an identity of poetry with the most complex and subtle of human pursuits, namely, philosophy and religion. Coleridge identified poetry with philosophy; Matthew Arnold, with religion. Philosophy aims to furnish us with a *Weltanschauung*; religion, with an ultimate locus for all thought and emotion; most of what we call poetry can furnish us with neither. But why should we judge poetry by standards which have not their origin in poetry itself? Obviously, no art should be judged by other than its own canons; if the canons of poetry have not yet been found, it is the duty of the critic to search for them. On the side of content, then, we may identify poetry neither with philosophy nor with religion. Lookt at from another point of view, however, such an identity does actually exist. The impulse to philosophize, and to postulate religious ultimates, is one with the impulse to poetic composition; and the satisfaction the mind derives from the contemplation of a *Weltanschauung*, and the repose it finds in religious faith, is one with the solace that it discovers when it yields itself to the spell of poetry. But this is not because they happen to have a content in common,—that can be but accidental: it is because the common impulse is, primarily, the esthetic impulse, and the satisfaction is esthetic satisfaction. Poetry becomes one with philosophy and with religion because, as art, it shares with them the common purpose of giving order to chaos, and of making real to the finite imagination of man that which is, in its essence, non-temporal. This is, however, the purpose of the other arts also; poetry, therefore, is to be identified with philosophy and with religion only so far as all art is so to be identified.—*Twenty minutes.*]

21. “The Superman.” By Professor Thomas Stockham Baker, of the Jacob Tome Institute.

[The word and its history.—A new phase of transcendentalism.—Recent interest in the subject; the theories of Max Stirner; Guyau and his significance; Nietzsche and the Superman; the cult of the Superman in Germany; the increasing importance of Nietzsche for literature; Nietzsche's influence outside of Germany; English borrowings from his philosophy.—The permanent and ephemeral elements in his teachings.—*Twenty-five minutes.*.]

22. "The Use of Contrasts in Sudermann's Plays." By Professor Clyde Chew Glascock, of Yale University. [See *Modern Language Notes*, June, 1907.]

[The attempt will be made in this paper to show that, in some of Sudermann's dramatic work, so extraordinarily well balanced contrasts have been employed as to be offensive and produce the effect of artificiality. The data presented are intended as an aid in disclosing the character of Sudermann's technique.—*Twenty minutes.*.]

The Association adjourned at 3.45.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

23. "Arbaces and Cethagus." By Mr. Eugene C. Alder, of the William Penn Charter School.

[Felix Dahn (*Erinnerungen*, III, 336, 337, 349, 360 f.) enumerates the sources of *Ein Kampf um Rom*. All important personages are historical except Cethagus, the Prefect. This character, which Dahn styles a composite creation of his own, bears in descent, appearance, life, philosophy, aspirations, and death a striking similarity to Arbaces, the Egyptian, in Bulwer-Lytton's *Last Days of Pompeii*, a work with which Dahn was familiar (*Erinnerungen*, IV², 455).]

24. "Antijacobinism." By Dr. George M. Baker, of Yale University.

[The influence of Antijacobinism in turning the tide of public opinion against German literature in England in the last decade of the 18th century.—(a) Summary of the literary and political conditions in England in the year 1797.—(b) Outline of the inun-